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elected by artists who have contributed to the exhibition for the last three years, is composed of the painters Frederic C. Bartlett, Jessie Arms Botke, Edgar S. Cameron, Ethel L. Coe, Frank V. Dudley, Lucie Hartrath, Victor Higgins, Wilson Irvine, Alfred Jansson, Alfred Juergens, Carl R. Krafft, Arvid Nyholm, Pauline Palmer, Frank C. Peyraud, Wellington J. Reynolds, H. Leon Roecker, Gordon Saint Clair, Eda Sterchi, Norman Tolson, Walter Ufer, Frank A. Werner, and the sculptors Richard W. Bock, Leonard Crunelle, Albin Polasek, Nellie V. Walker, Emil R. Zettler.

Heretofore prizes were awarded by the five jury members who had received the greatest number of votes; and consequently they themselves were hors concours so far as prizes were concerned. This year a new system has been inaugurated whereby the whole matter of awarding prizes will be decided by the jury at its first meeting. To the prizes regularly awarded—the Logan medals with prizes of \$500 and \$200, the Butler purchase fund of \$200, the Rosenwald purchase fund of \$200, the Carr prize of \$100, the Municipal Art League prize of \$100, the silver medal of the Chicago Society of Artists—are added four new ones: The Joseph N. Eisendrath prize of \$200, either for purchase or as a gift, for a work of art in any medium by an artist who has not exhibited for more than five years; the Chicago popular prize of \$100, to be awarded to an oil painting chosen by ballot by visitors to the exhibition; the Mrs. John C. Shaffer prize of \$100 for an ideal conception in sculpture; the Mrs. William O. Thomp-

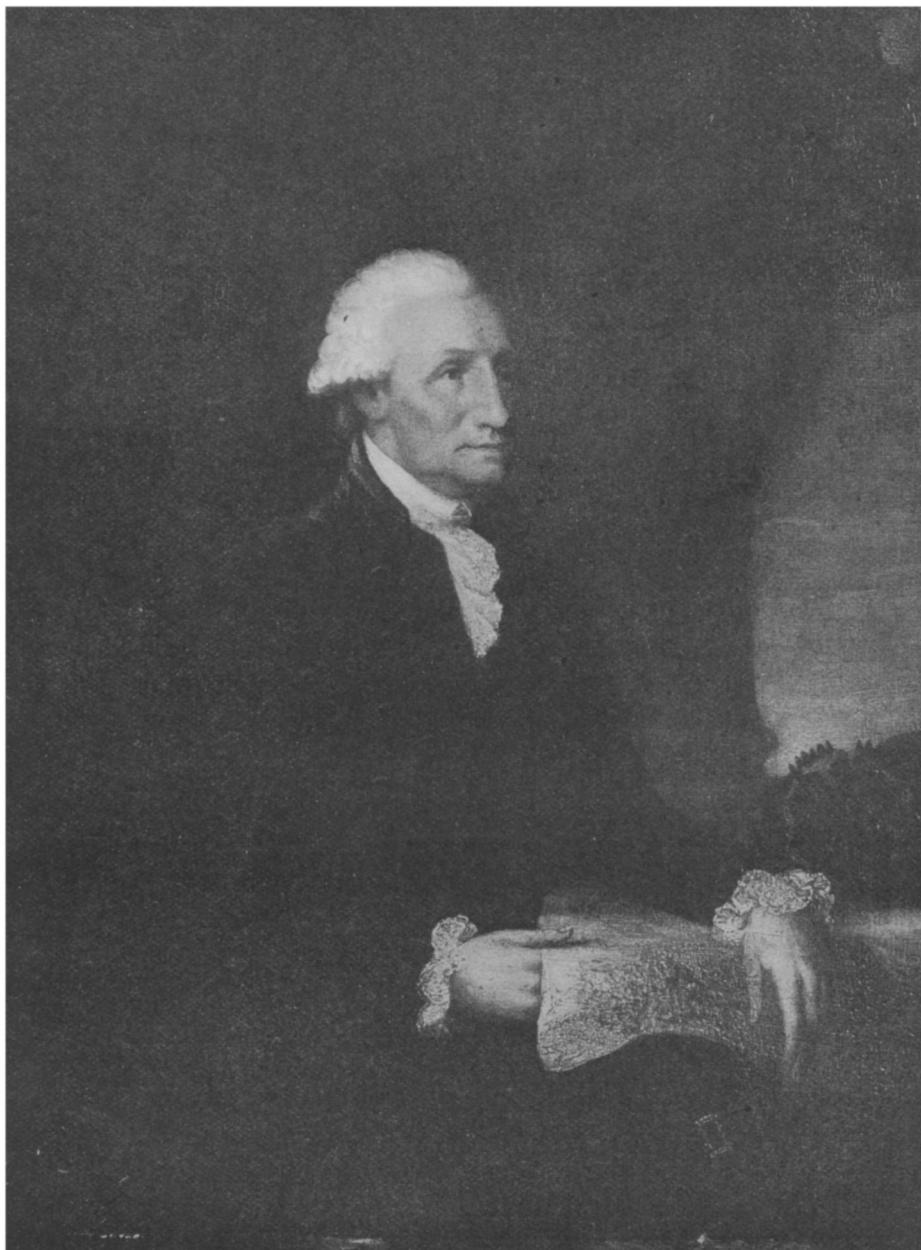
son prize of \$100 for a painting of Illinois landscape. The last two prizes are given through the Municipal Art League of Chicago, an organization which for years has worked untiringly to encourage art in Chicago and has given strong support to the plans for a City Beautiful. Sixty-six independent clubs coöperate with the League by giving scholarships and prizes to artists, purchasing works of art, and by holding "view days" at the Institute during the Chicago Artists' exhibition.

The seventh annual exhibition of miniatures will be held by the Chicago Society of Miniature Painters during the same period as the Chicago artists' exhibit—February 13 to March 30. This society has since its inception tried to revive the art of miniature painting, which has suffered from the invasion of photography into the field of portraiture. The jury of selection is comprised of the following miniaturists: Eda N. Casterton, Anna Lynch, Eugenia Price, Katherine Wolcott, and Jessie Lacey.

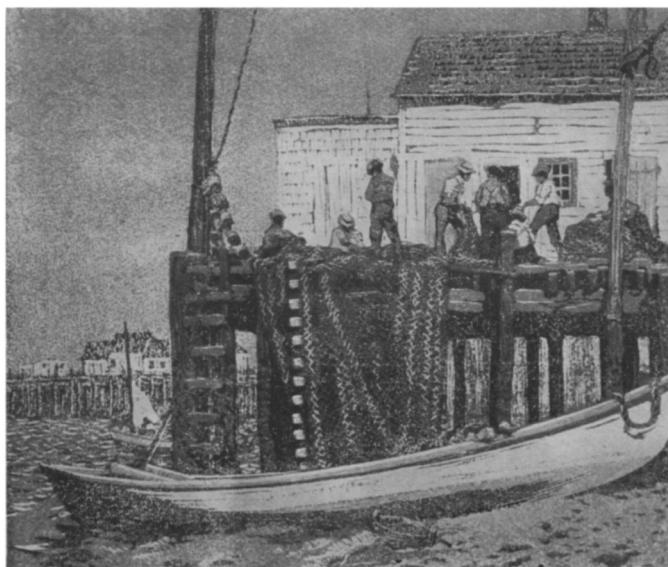
The complete announcement of coming exhibitions is found on page 30.

JANUARY EXHIBITIONS

AMONG the exhibitions closing on February 6 is one not reported in the January BULLETIN—a group of twenty-four paintings by Frederic Clay Bartlett. There is repetition of subject without monotony, sharp contrast between light and shade, well-defined values, without forcing. The paintings are characteristic decorative renderings of his studio with its white walls and blue stairs, cool, quiet interiors with their china and crystals, the placid Mediter-



PORTRAIT OF GEORGE WASHINGTON—BY EDWARD SAVAGE
LENT BY THE MISTES COLVIN



MENDING THE SEINE—BY GUSTAVE BAUMANN
EXHIBITION OF COLOR WOODCUTS

ranean, Cannes Harbor, the Roosevelt Dam—unbelievably mysterious in an evening view—fountains, and sunny green lawns.

Two other January exhibitions, not announced previously through lack of sufficient information, are those of drawings by John Flaxman, noted as a designer for Josiah Wedgwood, and gum prints by H. Ravell, a photographer in Santa Barbara. The Flaxman drawings, sixteen in number, have been sumptuously installed by Robert Allerton and David Adler in an eighteenth century setting in Gallery 47. To the work of Flaxman have been added two portrait drawings of Mr. and Mrs. Flaxman by Sir Thomas Lawrence, the gift of Robert Allerton; six oil portraits by Copley, Hogarth, Dunlap, and Vanderlyn, lent by Arthur Meeker; four pieces of Wedgwood and eight pieces of satinwood

Museum of Art. Mr. Ravell lived for many years in Cuernavaca, Mexico. He has obtained remarkable results with gum printing, and many of his prints look like the work of a painter.

In the note last month on Abbott H. Thayer's exhibition there was no mention of the connection between his theory of protective, or deceptive, coloration and modern war camouflage, which has been so remarkably developed by the French. But Gerald H. Thayer, author of *Concealing-Coloration in the Animal Kingdom*, is convinced that the connection is an important one—for several authorities in Great Britain have assured him that his father's theory as summarized in the book was the chief starting-point of war camouflage and has greatly influenced its development—and now that the war is over the author hopes to

furniture, lent by Mrs. R. T. Crane; two bronze groups with Wedgwood medallions in black jasper, lent from the Frank W. Gunsaulus collection; four chairs, lent by Mrs. Charles G. King; two arm chairs, lent by Mrs. Byron Harvey.

The Ravell photographs, of Mexican and southern California subjects, have already been shown at Pratt Institute and at the Cleveland

collect conclusive documentary evidence of the service his book has rendered the Allies.

From here the unusual joint exhibition of paintings by Caro-Delvaille and medals and portrait reliefs by Spicer-Simson will go to Memphis, St. Louis, and Minneapolis. Neither artist has been an exhibitor at annual exhibitions in American galleries, and this their first exhibit is gratifyingly successful. M. Caro-Delvaille's twenty-six canvases testify to his importance as a subtle colorist and painter of wall decoration. Mr. Spicer-Simson is not so much a medalist in the popular acceptation of the term as he is an artist in portrait relief, following the tradition of Pisanello, Matteo de' Pasti, and other fifteenth century masters of metallic art. At the international exhibitions in Brussels, 1910, and Ghent, 1912, he was awarded high honors for the vital quality in his art. His training includes work with silversmiths in small-scale modeling and design, the designing of bookplates, and illustration.

Jonas Lie's collection of paintings shows splendid accomplishment. A remarkable diversity of subject in thirty stimulating paintings bears witness to his wide range of interest. With characteristically bold and vigorous brush-strokes he presents decorative flower arrangements full of color and also shows himself in the more familiar guise of interpreter of energy and human activity—as in the vast construction works at Panama—and painter of New York buildings,



SPRING FRESHET—BY GUSTAVE BAUMANN
EXHIBITION OF COLOR WOODCUTS

harbor scenes, and landscapes, all portrayed with creative imagination and power.

The Friends of Our Native Landscape exhibit two galleries of paintings and one of prints. In their collection are interestingly varied pictures of American landscape by artists from many parts of the country, with a good representation of Illinois painters. In an adjoining gallery Louis Kronberg shows twenty-two canvases in oil and pastel, seventeen of which depict the ballet girl in many poses from the preparation for the dance to the appearance before the final curtain. The five other paintings are portraits and figure pieces. The Print Room has Gustave Baumann's collection of color woodcuts supplemented by a set of blocks and proofs, to make more intelligible to the layman the intricacies of the process of block printing.